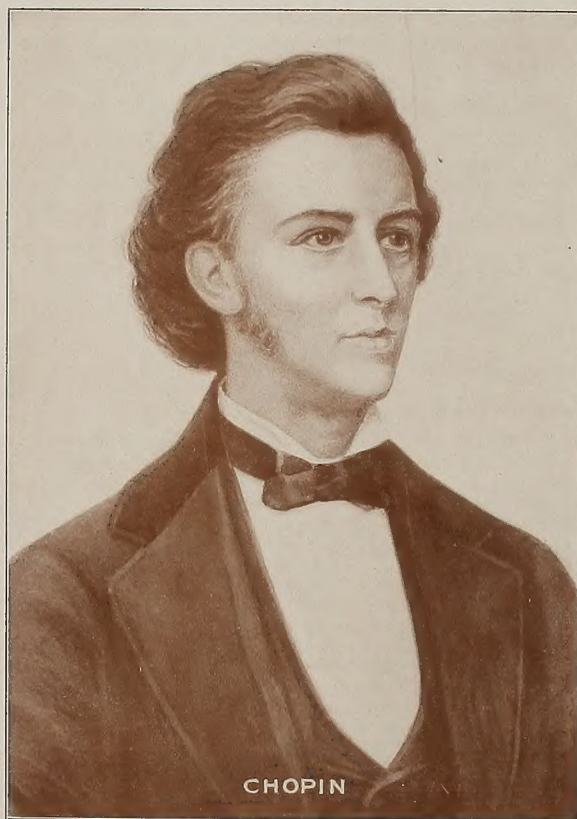


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WALTZ IN D FLAT



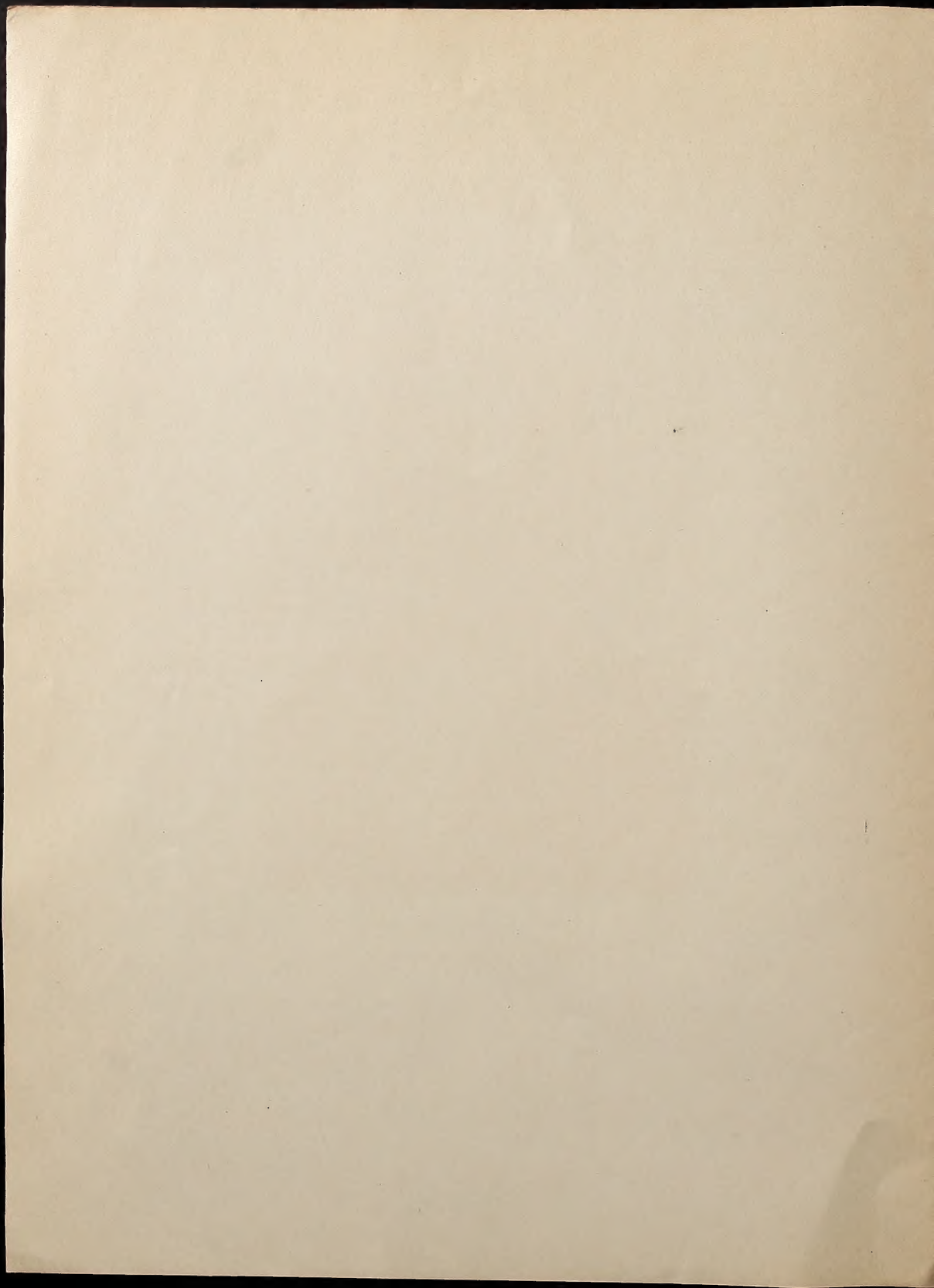
CHOPIN

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WALTZ IN D FLAT

BIOGRAPHICAL SKETCH—FREDERIC FRANCOIS CHOPIN.

Born at Zelazowa-Wola, near Warsaw, Poland, February 22, 1809.

Died at Paris, France, October 18, 1849.



FREDERIC FRANCOIS CHOPIN, born at Zelazowa-Wola, near Warsaw, Poland, in 1809, was one of the four great composers, who almost immediately after the death of Beethoven (1829) and Schubert, developed what is now known as the Romantic School of piano music, within the short period between about 1830 and 1840. The other three were Mendelssohn, Schumann, and Liszt. Mendelssohn was born in the same year as Chopin; Schumann a year later, and Liszt a year later still.

Chopin's father was French, living in Poland as teacher of the French language. His Polish mother, a beautiful, sensitive and highly gifted woman, took intense pains to instill into the mind of her quiet and talented son, ideals of culture, elegant manners and the sweet principles of her religion. The boy, therefore, grew up a quiet fellow, passionately addicted to music, playing the piano with a singular grace and expression, and composing music of his own quite persistently, from the age of about fifteen.

So remarkable was his progress in finding new things to do upon the piano, and producing effects previously unknown in piano music, that, when not yet twenty-one, he played two concerts in Vienna. He was rather astonished to find himself praised as one of the most finished pianists ever heard there. A little later he arrived in Paris, when just past twenty-two, where he lived all the rest of his life, a distinguished figure in the circle of choice literary and musical spirits, who loved to gather at the elegant homes of the exiled nobles of Poland, and enjoy music and fine converse to their full. The prominent literary lights of these delightful evenings were Victor Hugo, then just coming into prominence, Lamartine, Balzac, Chateaubriand, George Sand, and Henri Heine. Among the musicians, the one most celebrated next Chopin, was young Liszt; also Hector Berlioz, and later, the American pianist Moreau Gottschalk, and several French composers then prominent.

Chopin and Liszt became great friends and influenced each other in the works they composed later, embracing all of Liszt's compositions, for at the beginning of his intimacy with Chopin, Liszt had not yet found himself as an original composer for piano.

Chopin was already in delicate health (he died of pulmonary consumption) and lacked strength for very brilliant and heavy playing. Illustrative of the extreme delicacy of Chopin's playing, especially in his later years, is the story which Dreyshock used to tell: Chopin gave a recital of his own compositions, which Dreyshock and Thalberg (Liszt's great rival) enjoyed very much. But, on reaching the street, Thalberg began to shout at the top of his voice. Upon Dreyshock's remonstrating with him, Thalberg answered: "I have been listening to *piano* all the evening, and now, for the sake of contrast, I want a little *forte*."

Another story is of a vigorous young pianist who visited Chopin in order to get the master's opinion of his work. He selected for his test the "Chopin Polonaise in A-Flat," and played it with tremendous force, so much so that a string broke. Deeply mortified, he tried to apologize, but Chopin stopped him, saying: "If I had your strength, I would break every string on the piano in playing that composition as I conceive it."

This, of course, was an exaggeration, meaning that, gently as his weakness might oblige him to play, he was not really averse to a good healthy power, when the musical idea demanded it.

When Chopin reached Paris he already had, it is said, all his works up to and including his "Polonaise in E Flat, opus 22," including both the Concertos, that in E Minor and that in F Minor; and all, or very nearly all, his two celebrated books of "Studies" the opus 10 and the opus 25; the same being very beautiful and masterly "Studies" of pianoforte possibilities, such as nobody had developed before him. These works were so novel that Moscheles, a celebrated pianist, afterwards famous at Leipsic, says in his book: "No matter how faithfully I practice them, in public I always get tangled up and fail to play them as they ought to be played."

The compositions which Chopin wrote, after becoming intimate with Liszt, require greater power than those written earlier.

The distinguishing beauties of the Chopin works are a fluent and graceful melody; charming passages (arabesques) of novel and pleasing designs; sombre nocturnes, with melodies deeply tinged with melancholy, heroic Polonaises, in the martial tread of Poland's characteristic social marches (rather than merely a "dance"); Ballads, with suggestions of beauty and story; two Sonatas, Waltzes, Mazurkas, and the like. Many of these, especially the Mazurkas and Waltzes, were intended for his young lady pupils. Others were intended for artists.

Chopin still remains the great master of elegant and exquisite piano playing. One cannot know too much of his works.

Chopin died in Paris, of pulmonary consumption, in 1849.

"VALSE," F. CHOPIN. OP. 64, NO. 1.

THE IDEA. Like most of Chopin's dance music, this Waltz is an idealized application of the form. It is known in Germany as the "Minute Waltz," owing to the false tradition that its performance should occupy one minute. In France this Waltz is known as the "Waltz of the Little Dog." It is said that on one occasion Madam George Sand and Chopin were watching a little dog chasing its tail, when the Madam remarked: "If I had your fingers I would make a waltz for the little fellow." Chopin took the hint, and this rapid, dizzy whirl of a dance is the result.

It is a world-wide favorite, and a constant number on the programs of the great concert players. The piece increases in difficulty enormously in proportion to the rapidity of the tempo selected. Therefore, the piece will require a great amount of practice, which it will well repay.

FORM AND STRUCTURE: The waltz consists of three main parts: First, the waltz proper, or running work, which extends to 52 measures; then the "Middle Piece," "Trio," or Intermezzo, (a charming waltz melody in D-flat, which occupies 32 measures, measures 53 to 84), after which a trill upon A-flat again introduces the running work which is repeated without change, except that the closing run is repeated in lengthened form. The beauty of the waltz is found in the simplicity of its structure when one understands it.

In order to play this waltz well, it is indispensable to commit it to memory; and this should be done at the beginning of the study and not afterwards.

Let us begin with the harmonic structure. The first 20 measures contain but two chords, that of D-flat, (measures 5 to 8), and the "seventh chord" of A-flat, (measures 9 to 12). To memorize these as here used, observe the following directions. (See measures 5, 6, 7 and 8, left hand part.)

1. Sound the chord of D-flat, using both hands, in the form in which it is used in the piece.
2. Next play the chord four times, but change the bass from D-flat to F in each alternate measure.
3. Play now the four measures (still with both hands) but in quarter notes, precisely as written in measures 5 to 8, numbering the measures "one," "two," "three," "four," as you play.
4. Finally play the same four measures, but now with left hand alone, as in the piece, still numbering the measures as you play.

To learn the A-flat chord as here used, follow the same order. Namely, (1) play the chord, A-flat, C, G-flat as written in measure 9, with both hands together, all the chord at once; (2) learn the four bass notes of measures 9, 10, 11, 12, playing the chord with each bass as before; (3) still using the right hand for the chord, play the four measures, numbering them "one," "two," "three," "four," as you play in quarter notes as written, and devote particular attention to the changes in the bass voice, which runs A-flat, E-flat, A-flat, and upper A-flat; (4) finally play these four measures with the left hand alone, still numbering the measures as you play.

By this time you ought to be able to play measures 5 to 12 with certainty and without looking at the notes. Measures 13 to 20 are the very same thing over again.

The Right Hand Part: Learn first the little figure of four notes, G—A—C—B, and then learn its three ways of counting, as "two" "three" (measure 1), "one, two" (measure 3), and "three, one" (measures 3, 4); in other words, learn to play it in either one of the three ways in which it is accented. Then begin with measure 5 and play measures 5 and 6 several times through. When you have done this, it is only necessary to learn measure 2, which simply inserts two notes in the middle of the first figure. Then you can easily play and count from measure 1 to measure 7. Next proceed to study the right hand part from measures 5 to 8, noting how in measure 8 the right hand runs up the scale of D-flat, reaching G-flat. Then learn to play, numbering the measures, measures 5 to 8. In measures 9 to 12 we descend, in two installments.

In the second period the same order of study prevails. First practice the two chords in measures 21, 22 with both hands, and then with left hand alone. Learn then the right hand part, noting that you have a triplet in measure 21 and none in measure 22. In measures 23 and 24 you have the same figures repeated, but a third higher. Measures 25 to 28 make a group of four, and must be learned in their order, numbering the measures as you play. Play first with both hands all the chord-tones together, then in quarters, and be careful to note that in measures 24, 25, 26 and 28 the bass has a rest at count 3. Measures 29 to 36 are the same thing over as measures 21 to 28, but with changed positions of the chords.

The harmony of the melody in measures 53 to 68, and again from 69 to 83 are almost wholly the same two chords, D-flat and A-flat, but now alternating each two measures. The melody from 69 to 81 is precisely the same as in measures 53 to 64, except for the grace note above.

In measures 137, 138 the run begins an octave higher than in measure 33, and comes down faster, in triplets.

CAUTIONS: The Pedal throughout the running work may be added after the running work is well learned. It is used to connect the bass note with its chord, and you take it just after count 1 and release it instantly after count 2. Do not prolong it until count 3.

The tie over F, in measure 36, is intended to anticipate the F in measure 21 at the repeat, exactly like the same thing in measures 124, 125.

In measure 60 Chopin writes a group of four notes, to be played in the time of three. If you are counting simply one beat in a measure (as the music sounds when well played), it is easy to play four quarter notes for one of these beats. The other hand will go on with its regular three quarters.

TECHNIC TO "VALSE," CHOPIN. OP. 64, NO. 1.

"Molto vivace" means "very lively." In "the idea" we made reference to the tempo of this piece; we need only remark here, that it may be played at a very great speed, limited only by the ability of the player; but taking into consideration the fact that the more rapid the tempo, the more difficult it is to produce a musical tone, we recommend here, as always, moderation, and prefer finish of execution to indiscriminate haste. The part beginning at measure 37 may be taken quite slow.

We have used the modern form of the trill in measures 69-72, as it seems better to conform to the character of the piece. The passing-shake in measure 10 and similar places is influenced by the speed of the piece, and by the unfavorable combination of keys; it therefore borrows some time from the D-

natural, besides consuming all the time of its own note. The fingers of the virtuoso could play it in the time of an eighth note in spite of its unfavorable situation, but it would be a *tour de force*, and nothing gained by doing it. In the hands of most players it would be but a blot, hence our simplified form.

The grace notes in the 54th and following measures, may be made to yield a very musical effect by being played staccato, instead of being slurred to the following note.

Loud chords played with pressure touch.

Soft chords played with stroke touch.

The running work of first part with the *leggiero* touch.

The melody of second part with pressure touch on the loud notes, and stroke touch on the soft notes.

MELODY. Besides carefully bringing out the melody of measures 37-68, the bass throughout the piece must receive attention, and may be given an accent. Compare the bass of measures 21, 22, 23, and 24, with that of 29, 30, 31, 32; the bass-melody in each set of measures should be brought out; (see technic sheet); so also the oscillating bass notes in other places. The sparkling runs of the right hand must be heard to the last note. Some special effects are indicated on the technic sheet; seek out others.

Apply the devices, rhythmical and others, with which you are familiar, for chords (left hand) and running work. There are no special complications in this piece of a technical nature, but it will require long-continued practice to master it and give finish to it. Careful practice along the lines you already know will take you to the goal.

See Technic Sheet for manner of playing the trill, prall-triller and closing run.

+ Passing shake as
influenced by speed.

Meas. 10. (also meas. 18, 20, etc.) Meas. 12 l. h. Meas. 44.

This block contains three systems of musical notation. The first system shows measures 10, 18, and 20, with a note marked with a '+' and a '3' above it. The second system shows measure 12, with a '3' above it and 'l. h.' below. The third system shows measure 44.

tr Meas. 69-72.

tr Meas. 69-72.

This block shows a single system of musical notation for measures 69-72, featuring a trill. Fingerings are indicated by numbers 1-3 and 2-3-1-3.

Rhythmical division of meas. 121, 122, 123.

This block shows three systems of musical notation for measures 121, 122, and 123. Measure 121 has a '3' above it. Measure 122 has a '3' above it. Measure 123 has a '3' above it. Fingerings are indicated by numbers 1-4, 2-3, 1-5, 4-2, 3-1, and 2.

M. 50 etc. M. 29 etc.

This block shows two systems of musical notation. The first system shows measure 50, with a '5' above it. The second system shows measure 29, with a 'p' above it. Dynamics include *mf* and *f*.

M. 63 etc.

This block shows a single system of musical notation for measure 63, with a 'p' above it. Dynamics include *f* and *p*.

VALSE

F CHOPIN Op 64 No 1

Molto vivace

1 *leggiere* 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

36 a 36 b 37 sostenuto 38 39 40 41

42 43 44 45 46 47 48

49 50 51 52 53 54

55 56 57 58 59 60 61

62 63 64 65 66 67 68

Musical score for measures 69-76. The treble clef staff contains a melodic line with trills (tr) in measures 69-72 and a sequence of eighth notes in measures 73-76, marked with fingerings 1 2 5 3. The bass clef staff contains whole rests for measures 69-72 and whole notes for measures 73-76.

Musical score for measures 77-82. The treble clef staff contains a melodic line with eighth notes and a trill in measure 81. The bass clef staff contains chords marked with a red 'Re' and an asterisk (*).

Musical score for measures 83-87. The treble clef staff contains a melodic line with eighth notes and a trill in measure 84. The bass clef staff contains chords marked with a red 'Re' and an asterisk (*).

Musical score for measures 88-92. The treble clef staff contains a melodic line with eighth notes and a trill in measure 90. The bass clef staff contains chords marked with a red 'Re' and an asterisk (*).

Musical score for measures 93-97. The treble clef staff contains a melodic line with eighth notes and a trill in measure 95, marked with fingerings 1 3 and 1 3. The bass clef staff contains chords marked with a red 'Re' and an asterisk (*).

98 99 100 101 102

103 104 105 106 107 108

109 *pp* 110 111 112 113

114 115 116 117 118

119 120 121 122 123 124

